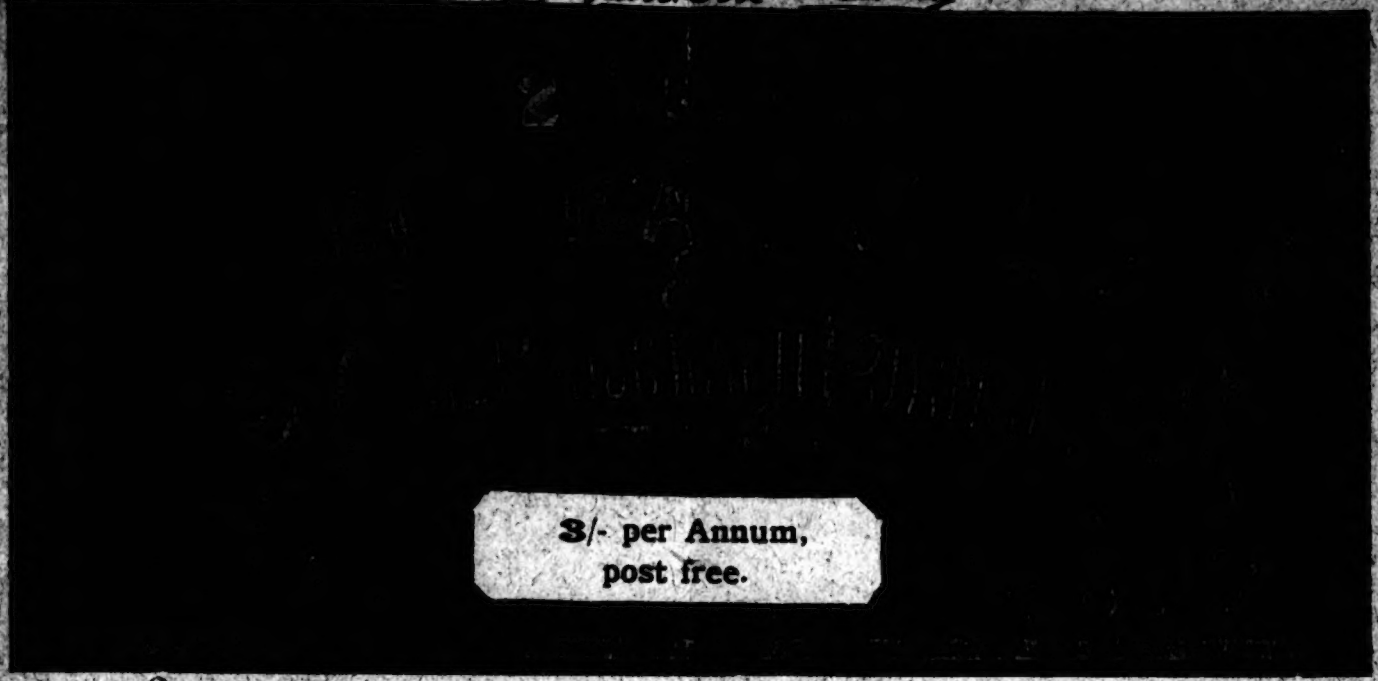
[cont. as:] The Kinematograph and Lantern Weekly. 5.5.1912. ffa



Incorporating "The Optical Magic Lantern Journal & Photographic Enlarger"
"The Lantern World" and "Kinematograph Chronicle."

No. 6.—Vol. 3. APRIL, 1907. 2d. Monthly.
By Post, 3/- per Ann.

NEW COMIC FILM.

Bertie's Love Letter.

No. 96. In 10 Scenes.

A postman is seen to deliver a letter to Bertie. It is from his fiancé and he walks off reading it intently. He is so engrossed with the contents of the letter that he falls over the gardiner, who rewards him with showers of water from the syringe he is using. Still rapturously reading, he runs into a maid hanging up clothes in the garden and although he gets mixed up with the clothes in awful confusion, takes no notice but walks off reading. He next stumbles into a cucumber frame, wrecking the glass and emerging with the frame round his neck, and afterwards falls foul of a box of eggs outside a grocer's shop, and is pelted out of the picture by the shop boy. Still gloating over his love letter, he then walks right into a youth with a truck full of tins. Finally a painter is seen outside a house hard at work when Berty, seeing nothing but his love letter which he rapturously kisses, walks right into the ladder, upsetting same and getting smothered by the paint which descends on his unfortunate head.

Length, 325 feet. Code Word "Loveletter."

Price - £8 2s. 6d.

Note New Price of Films, 6d. per foot less 33⅓ pr. ct.

CRICKS & SHARP,
Cinematographers,
MITCHAM, SURREY.

Views and Films Index

is the only paper in the United States devoted to the trade interests of

Moving Pictures, Stereopticons and Slot Machines.

Reaches all enterprising Vaudeville Theatres, Summer Parks, Managers of Moving Picture Shows and Showmen.

PUBLISHED WEEKLY.
Subscription price, 4 dols. (16/6) per year.

Films Publishing Co.,
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New York City, U.S.A.

URBAN PRODUCTIONS

Spectacular. Industrial. Humorous. Magical. Scientific.

Roumania: Its Citizens and its Soldiers.

Pictures of enthralling interest at the present juncture. Their beauty, and the scenes they portray of the daily life and surroundings of a people little known to Western nations, will appeal to all by reason of their educational value and the insight they afford into the manners and customs of the civil and military life of Roumania.

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A Wonderful Series describing White, Coolie and Kaffir Life in the Mines and in Compound. Particularly interesting at this juncture as throwing light on a vexed question.

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Perfectly photographed; this marvellous series is the greatest Trick Film ever placed on the market. Illusion follows illusion, mystery succeeds mystery, until the Spectators are lost in amazement and delight.

No. 1,964. Code "Cartoon." Length 280 ft. Price £4 13 4

The Magical Press.

A Marvellous Pictorial Reproduction and Humorous Presentation of some of the leading London Journals. A Certain Big Draw.

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Through the Microscope.

A Fascinating Series, the result of long and patient research by our Scientific Staff. Astounding pictures of the Lower Forms of Life—Harvest, Cheese and Fig Mites, etc., etc., magnified many millions of times.

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Descriptive Circulars of the above Films on application.

All Urban Films 4d. per foot nett.

Terms: Cash with Order.

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THE

Optical Lantern & Kinematograph Journal.

Important.

A New Journal Founded upon the Old.

Members of the trade have frequently urged us to issue THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL weekly, so that it might more adequately cope with the increasing interest in the kinematograph profession. They have expressed the necessity for a more frequent publication which would devote itself exclusively to the lantern and kinematograph industry, and have pointed out the value it would be to the buyers and sellers of films, manufacturers of lanterns and accessories, lecturers, and all interested in optical projection. After consideration of all that would be involved in so extensive a scheme, we have decided that the present issue of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL shall be the last to be published under that title, and have decided to issue a weekly paper under the name of

The Kinematograph and Lantern Weekly.

Practical support has been accorded by the leading firms entering into advertising contracts extending over a long period, thus guaranteeing financial success, and ensuring the regular weekly publication for a lengthy period.

How a Weekly will help the Manufacturers.

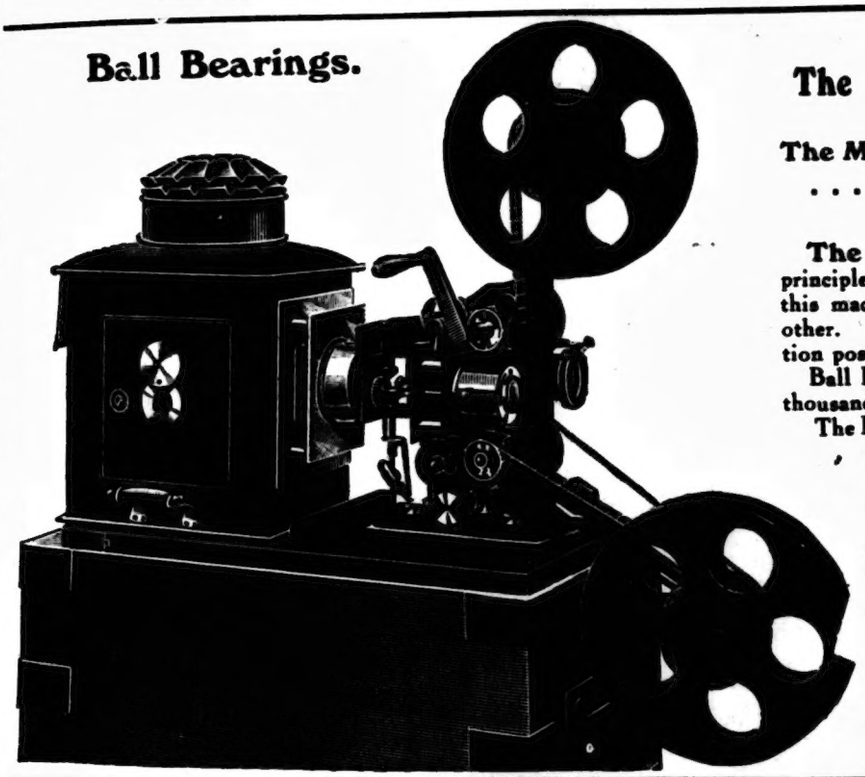
The necessity for a Trade Paper to the manufacturer is obvious to anyone who has had experience of the difficulty of getting into communication with all the possible buyers of goods by circulars or correspondence. This method is not only expensive—it is only partially effective. Circulars can only be sent to known customers, who are already aware of the existence of the selling firm. No new customers can be obtained by this method. With a trade paper one gets into touch with new markets, for everyone interested in a trade finds it necessary to subscribe to the representative paper.

The

"EMPIRE" Cinematographs

Best London Workmanship. **The Popular Professional Machines.**

Ball Bearings.



The "EMPIRE" No. 2.

The Machine for the Theatre . . .
. . . The Lightest Running on the Market.

The "Empire," No. 2, is manufactured on the best principles by expert workmen, and we are convinced that this machine contains more really useful features than any other. With this Cinematograph the most perfect exhibition possible can be given.

Ball Bearings enable the operator to run off two or three thousand feet of film without an effort.

The Eccentric Film Adjuster spaces the pictures without altering the optical centres.

The Automatic Cut-off acts instantaneously and can always be relied upon.

Each machine is sent out complete with lenses, two 12in. Spools holding 1200 feet, complete in strong travelling case.

Price £30 :0 : 0

The "EMPIRE" No. 1.

A Cheap Machine for Occasional Use.

The Ideal Low Priced Instrument.

The "Empire," No. 1, is a reliable machine of light but strong construction suitable for small theatres, and contains many of the main features of our No. 2 Empire.

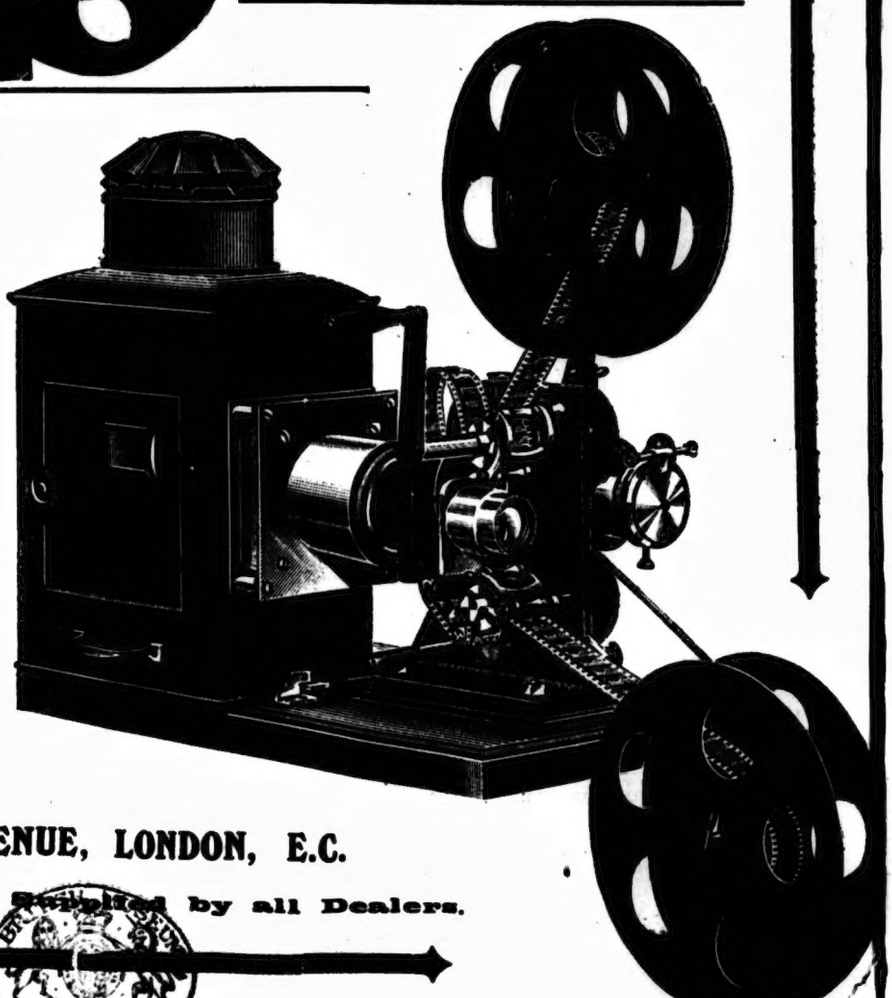
The Film is centred by a lever without altering the optical centres.

The Gate holds the film firmly but easily.

The Lantern Body slides in grooves and centres automatically for films or slides.

Each machine is complete with two 12 inch Spools, Lantern and Cinematograph Lenses and Travelling Case.

Price £16 : 16 : 0



W. BUTCHER & SONS,

Camera House, **FARRINDON AVENUE, LONDON, E.C.**

WRITE FOR NEW EMPIRE LIST. **Supplied by all Dealers.**

The Necessity of a Paper devoted Exclusively to the Trade.

Many of the kinematograph firms have been spending large sums of money on advertisements in papers which deal with the kinematograph and a dozen other subjects. The wastefulness of this is obvious, for only a portion of the readers of such papers are possible buyers of films. The advertiser pays a big price to bring his goods to the notice of people who do not want them.

Papers devoted to the entertaining profession may have 20,000 circulation, but less than one thousand of the readers are interested in the kinematograph. The advertiser has, however, to pay for the whole 20,000.

THE KINEMATOGRAPH AND LANTERN WEEKLY will devote itself **entirely** to the trade. Its circulation will be all remunerative—there will be no waste, and advertisers will not be called upon to pay for 19,000 copies read by music hall artistes, managers, and others catered for by the class of paper previously utilised.

How it will help the Buyer

The necessitv of a trade paper to the buyer of films is just as urgent. It is essential that he should be acquainted with the new subjects, **directly they are put on the market,** and any alteration in price or in the conditions of the trade should be brought to his notice **immediately.** This is impossible in a monthly—it is also impossible in organs which have so many other demands on their space. It demands a paper devoted entirely to the trade and it demands that it should be published at short intervals.

Circulation Guaranteed.

Not only have the trade guaranteed that the advertisement pages shall be filled with their announcements, but they have, by a mutually beneficial arrangement, guaranteed the circulation of the journal. Such arrangement ensures that all manufacturers, dealers, lecturers, etc., in Great Britain, the Continent, and America and everyone interested in the trade, will see a copy regularly.

Our Programme.

THE KINEMATOGRAPH AND LANTERN WEEKLY will consist of 16 pages (or more) of a larger size than the old journal, namely 8½ by 11. It will be published on Wednesday or Thursday and thus be in the hands of buyers before any other paper.

WALTURDAW

. . . THE . . .

CINEMATOPHONE

Animated Singing Picture Machine is being asked for

EVERY DAY.

There is reason for it!

IT IS A HUGE SUCCESS.

Price £72 net.

Come and see it. You will be pleased. Your Audiences will be more pleased.

OUR LATEST FILM.

"The Adventures of Punchinello."

Code Word, "Punchinello."

This is a magnificent film, beautifully coloured. It tells of the love adventures of Punchinello in the toy shop for the beautiful doll. Rich people come to buy the doll and take her away. Punchinello has magic aid—leaves the toy shop in pursuit. After most wonderful journey—in which he goes through mystical adventures—he comes to the castle where the doll is taken to. Then he fires the castle and rescues his beloved doll, returning with her to fairyland.

Wonderful Trick effects, Beautiful Tints, and Grand Quality is the universal verdict of all those who have seen this film.

1,310 feet - - £32 net.

NOTE OUR FILMS FOR STEADINESS AND QUALITY.

New Price 6d. per foot, less 33⅓ %

THE "WALTURDAW" CO., LTD.,

3, Dean Street, High Holborn, LONDON, W.C.

Telegrams—"ALBERTYPE, LONDON." Telephone 4707 Holborn.

Literary Section.

The editorial work will be conducted by Mr. Theodore Brown, assisted by a staff of workers whose duties it will be to see everyone and record every item of interest each week. Among the specialists we may mention Mr. W. K. L. Dickson, the inventor of the Kinetoscope, who was 15 years with Edison; Rev. T. Perkins, an authority on slides; Mr. J. Hay Taylor, who was 15 years editor of the Magic Lantern Journal; Mr G. H. Snazelle, descriptive lecturer; Professor W. H. Golding, the value of whose scientific optical articles have been recognised of such help to the profession; Mr. A. H. Sutcliffe, the editor of the Dioptric Review; Mr. C. Hastings Philp, operator of West's pictures; and many other authorities. We have also made arrangements for a e ter each month from an American, French, and German contributor.

New Films and Slides.

The arrangements we have made for a weekly list of all new pictures and also a criticism of the most important will make this department a very special feature. This should be particularly helpful to those buyers who are not in a position to inspect before they buy. We shall give a detailed account of the plot of each subject and add our opinion as to its quality, and shall not knowingly notice pirated subjects.

Trade Abuses.

The endeavour of our monthly journal has been to fight against the various evils of the industry. We shall continue on the same lines and attempt to stop the pirating and copying of subjects, the imitation of machines and other evils which have been derogatory to legitimate trading.

Current Topics.

Provision has been made so that every item of current news is culled at the moment of going to press. Correspondents should note that our 'phone number is 4777 Gerrard and our telegraphic address " Heronicus, London."

The Bioscope Operators' Association.

In 1905 we originated the idea of banding together the operators for their improvement and in order that 'duds' might be eliminated from the profession. This scheme has now been perfected and a trade organisation formed. Our weekly journal will be the recognised organ of the Association and a certain space each week will be devoted to the doings of its members.

Summing Up.

Briefly put, we advance the following as good reasons for the support of THE KINEMATOGRAPH AND LANTERN WEEKLY:—

1. **TO THE MANUFACTURER.** He will have the opportunity of bringing his goods to the notice of buyers through a trade organ, which assists him by giving details of his productions. In taking space in our pages he gets the fullest value, at a minimum cost. 3,000 copies sold to buyers of films and those interested in the trade are better than 40,000 copies to proprietors of theatres or roundabouts. THE KINEMATOGRAPH AND LANTERN WEEKLY will be read by people because they are interested in kinematograph matters. The manufacturer has previously been depending upon the buyer obtaining a music hall paper because his advertisement is there.

He will be assured of a foreign circulation much larger than that of any other paper dealing with the kinematograph trade. We have already made arrangements for the distribution of our paper in America and in the Colonies, and copies will be despatched to an exhaustive list of showmen in these countries, which provide such a fine field for the sale of films.

2. **TO THE READERS.** In our journal they will get the most news of the trade, and the earliest, best informed and most detailed accounts of new films and all relating thereto. They will pay a 1d. for a paper, all of which is interesting, instead of 3d. or 6d. for one of which only a part appeals to them.

We ask your Support and Help.

ANIMATED PICTURES—FILMS ON HIRE.

A large selection of Films—Comic, Sensational and General

For Hire.—TERMS—Exhibitions Town or Country, apply

THE MICROGRAPH CO., LTD., 7, Great Queen Street, London.

Lantern Lectures and their Illustrations.

A REVIEW OF THE WINTER'S WORK.

DURING the season now rapidly drawing to a close the various institutions in London and other centres of population have maintained their courses of lectures, illustrated by the aid of the optical lantern, with their usual enterprise and success, and the standard hitherto reached has been in most instances well sustained. The use of this method of illustration for educational and similar purposes shows no sign of decrease, and the advantages which it offers for ready and effective demonstration in almost every branch of knowledge are being more fully recognised year by year.

While the kinematograph lends itself most readily to purposes of entertainment, the great expense of the films, and of the apparatus for their effective display, together with the regulations frequently imposed in the interest (real or supposed) of public safety, renders its use less suitable for purposes in which motion is not of much importance. Further, where a permanent installation is not available, the speedy adjustment of the apparatus and its equally speedy removal when no longer required, is a matter of importance in the case of buildings used for various purposes on different days and at different hours.

For ordinary lectures and class demonstrations the optical lantern, with really good slides, prepared with due care and shown by a skilled operator, leaves little to be desired.

Excepting for very special and elaborate exhibitions the triple lantern, with which such admirable results were obtained a few years since by Professor B. J. Malden and other public favourites, seems to have fallen largely into disuse; the taste for elaborate effects, requiring two or more lanterns for their production, having to a great extent passed away, though many of those who can recall the entertainments presented at the late Royal Polytechnic Institution will have a lively and pleasant recollection of the manner in which these triumphs of artistic and technical skill were placed before the audiences.

Even the Bi-unial lantern, despite its obvious convenience, appears to be far less used than once it was, and single lanterns, not always of the best construction and most efficient design, have been placed in many of our public institutions, even where portability is of no importance, and the facility which the double lantern affords for making adjustments without interrupting the exhibition, would be well worth gaining. The motion of the picture, due to the removal of one slide and the

substitution of another, or the exhibition of a blank or darkened screen during the nterval, is also very unpleasing to the eyes of most spectators. The gradual blending of the two scenes, as the one disappears and the other takes its place, is usually more pleasant and does more justice to the pictures.

The revived use of the single lantern is doubtless due, in large measure, to the employment of electricity as a means of illumination. This method of lighting does not lend itself very readily to dissolving, not being capable of being gradually lowered and raised in the lanterns alternately, with the ease with which this can be done, by turning off the gas and renewing the supply, in the case of the oxy-hydrogen jet, which for such a purpose still holds its own, and is likely to do so for many years to come. To dissolve with the electric light it is practically necessary to keep both lanterns fully lighted and adopt the old-fashioned method, formerly applied to oil lamps, of covering one and uncovering the other by fan-shaped or serrated screens. The intense heat of the electric arc also makes it unsuitable for use in lanterns placed one above the other, though no heated gases or products of combustion are given off as in the case of ordinary lamps. Messrs. Newton & Co., of Fleet Street, and probably other leading makers, are now supplying lanterns made of, or lined with, steel, to resist the heating effect of the arc lamp.

The rapidly increasing use of electricity, and its supply for lighting purposes to so large a number of buildings, both public and private, makes it a very easily adapted method of illumination, and where it is supplied gas fittings are frequently absent or very inconveniently situated for the use of the lanternist, who must consequently be provided with gas in its compressed form. The writer has more than once been in danger of considerable embarassment and inconvenience from the absence of an accessible gas fitting, and the use of cylinders adds not a little to the weight of the apparatus and the cost of illumination, though with both oxygen and hydrogen, or coal gas, under pressure, and controlled by the use of Beard's or some other efficient form of regulator, a brilliancy and steadiness of illumination is secured, which is still preferred to any other by not a few of the most successfui and popular lecturers and entertainers. The most modern forms of injection and other jets have greatly increased the facilities for its effective employment, and the excellence of the results obtained.

Still, the ease with which the electric lamp can be connected with the current, and detached when done with, and the brilliancy and whiteness of the light yielded by the arc, renders it a very tempting mode of illumination, where there is a suitable installation in the building. Where this is the case, however, the current is usually supplied at a voltage too high for use with convenience or safety in a lantern, from 100 to 200 or 250 volts being a usual pressure, or even more where arc lamps are employed for illuminating large spaces, while from 60 to 65 volts is the pressure best suited to the purposes of the lanternist. The reduction has in such cases to be effected by the use of resistance coils or gratings, which involves a waste of current, though probably not sufficient to increase the cost to any great extent, the amount of force expended in a single lamp being small. Where this is available the electric lantern —usually a single one, for reasons already given—with one of the many excellent forms of arc lamp supplied for the purpose by our leading opticians and instrument makers, has held its own as a ready and efficient method of illumination; such lamps being constructed with hand adjustments for the carbon pencils.

For this purpose, however, a continuous current is greatly to be preferred to the alternating system frequently adopted in street lamps, on account of the easier manipulation, the far greater steadiness of the light, and the possibility of employing a lamp in which the luminous crater is kept permanently in the axis of the lenses, as in the case of lamps with inclined terminals. The alternating current, producing a constant reversal of poles, with a corresponding change in the position of the point of maximum brilliancy, involves great risk of flickering and unsteadiness due to vibration, to which the electric arc is extremely sensitive, as well as considerable loss of light, a large proportion of the rays which might otherwise be made use of, being directed upwards and downwards and

failing to enter the lenses and aid in the illumination of the disc.

Though the incandescent form of electric lamp is very inferior in brilliancy and whiteness of light to that yielded by the arc, besides giving a larger luminous surface (many of the rays from which must necessarily be lost), some very good results have been obtained on a disc of moderate size from lamps of the Nernst type, in which a refractory material, somewhat resembling the lime cylinder of the oxy-hydrogen jet, is rendered incandescent and raised by the electric current to a high degree of luminosity, while it is so formed and placed as to concentrate as many of the rays as possible into the line of focus.

Many of our most familiar and popular lecturers have continued to hold the attention of large audiences during the season, while new candidates for popular favour have found places in some of the best and most successful lecture courses.

Among the former Mr. Arthur B. Malden, of the Regent Street Polytechnic, has occupied a prominent place, and the mantle of a father whose name has been known for many years past to almost every lecture audience in the kingdom, has descended upon the shoulders of a son who is proving himself a worthy representative of the name he bears. Using the fine triple lantern designed by Mr. W. C. Hughes, of Kingsland, for the use of Professor B. J. Malden, and with the able assistance of Mr. Tom B. Mercer as his operator, Mr. Arthur B. Malden has delighted large audiences with the beauties of Swiss scenery, and the not less attractive features of our northern kingdom of Scotland, both in the relics of its past historic fame and the never fading grandeur and beauty of its mountains, lakes, and wooded glens.

Captain W. J. P. Benson has carried his hearers in imagination "To the Southern Pacific, across the Andes," illustrating some of the loftiest and grandest mountain scenery in the world by the aid of upwards of a hundred fine slides, and enlivening the tour by personal reminiscences of the incidents of travel, and graphic descriptions of the countries visited.

Mr. John Foster Fraser has penetrated into "The wildest and most romantic parts of savage South East Europe," and has made his audiences acquainted with the scenery of regions almost unknown to ordinary travellers, and the manners of the strange and romantic races who inhabit these lands, by the aid of beautiful lantern slides.

Mr. Richard Kearton, one of the most enterprising of modern naturalists, and one of the closest observers of bird life and of the habits of the fauna of our islands in their most secluded haunts, has been welcomed on many platforms, where, with rare descriptive power, he has revealed the results of his "Peeps into Nature's Secrets," and displayed the spoils of his camera and that of his not less skilful and enterprising brother; adventures by flood and field, and devices for securing the portraits of these beautiful and timid creatures in their hiding places, and the details of their domestic economy, being recounted with singular clearness and graphic skill.

Mr. E. T. Reed, of *Punch*, has displayed some of the most characteristic features of that famous publication in a lecture entitled "With Pen and Pencil and a Sense of Humour," and has recalled to the memory of his hearers many of the best efforts of the skilled artists, whose sketches, illustrating our national and social life, have delighted and entertained us for so many past years.

Nor have astronomical and physical science been neglected, while such able and popular expositors of their wonders as Sir Robert Ball, Dr. J. D. McClure, and other men eminent in their various fields of labour, have introduced to their hearers the wonders of the sun and moon and all the host of heaven, or have discoursed on the marvellous and appalling phenomena of the earthquakes and volcanoes which have caused such widespread alarm and wrought such fearful havoc in many lands during recent years.

Dr. Edward A. Wilson has described "Sledge Journeys" in the frozen regions which surround the northern and southern poles of our planet. Mr. Ernest Thompson Seton, the artist, naturalist, and author, has given to eye and ear a graphic description of the wild animals he has known, while the public's old favourite, Mr. Fred Enock, the indefatigable observer of insect life, has sought with unabated skill and perseverance to make his audiences

familiar with the minute creatures whose structure and habits he has studied so long and to such good purpose.

The lantern has also played a useful part in illustrating the observations of Professor W. B. Bottomley on "Microbes, useful and otherwise"; of Mr. J. W. C. Haldane on the construction of our great vessels of war; and of Dr. John Robbins on the natural features and capabilities of our great Canadian Dominion.

These are only a few of the many able lecturers to whom the audiences at the leading institution of the land have listened with pleasure and profit during the months of the past winter. Others, scarcely if at all less able, have taken their share in the instruction and entertainment of their neighbours, and the makers of lanterns and their accessories have been kept busily occupied in ministering to their needs and devising improvements and novelties to meet their ever-varying requirement. The optical lantern still stands as the best and most efficient means of bringing before the eye that which the living voice of the speaker seeks to describe, and with its aid the lecture platform, however its occupants and their topics may change, still holds its place in the scheme of our social and intellectual life.

Foreign Trade.

"I have obtained an Edison Kinetoscope and a Paul's Animatograph, and am indebted to you for the addresses of these firms."

The above is an extract from a letter received from a correspondent in Barcelona, Spain, and is of interest to manufacturers as showing how exhibitors in all parts of the world order their goods through the "O.L.J."

The writer is now numbered among our subscribers. Don't you think it would pay you to take a space to get his order, and that of the other "O.L.J." readers throughout the world?

9-11, Tottenham Street, W.

Miscellaneous Advertisements.

FILMS.

"DOWN where the Wurburger Flows," comic (Edison) 80 ft., new, no join, 25/—E. EDWARDS, 11, Tottenham Street, London, W.

MANAGER.

WANTED by leading American Film Manufacturers, Sales Manager to handle English Branch. Applications treated confidentially. State age, experience, and salary required. Address Box T, Optical Lantern Journal Office.

ACCESORIES.

WANTED old negative and other glasses. Any quantities Fancy, 235, Old Street.

The only Independent Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

The
Moving Picture World
and
View Photographer.

THE
World Photographic Publishing Co.,
361, Broadway, New York.

Subscription 2 dols.—8/3 - per annum.

The Concert Artistes' Journal.

All about everything and everybody in the profession.

Write for specimen:

Heron & Co., Tottenham Street, W

Cricks & Sharp.

Their First Cigar	210 feet
The Wrong Chimney	400 ,,

Vitagraph.

Curious Dream	300 ,,
Belle of the Ball	475 ,,
Retribution	770 ,,

Urban.

The Magical Press	500 ,,
Life in a South African Gold Mine ...	490 ,,
Through the Microscope	580 ,,
The Society Hog	165 ,,
Comedy Cartoons	280 ,,
Roumania ; its Citizens and Soldiers ...	420 ,,
Football Cup Final (approximate length)...	400 ,,

Hepworth.

The Artist's Model	350 ,,
A Father's Vengeance	525 ,,
Not Such a Fool as He Looks	325 ,,
Fraudalent Solicitor...	380 ,,

Pathé.

Runaway Motor Car	330 ,,
The Fiancée's Nightmare	230 ,,
The Haunted Kitchen	215 ,,
The Blind Beggar's Dog	362 ,,
A Horrible Adventure	626 ,,
Herring Fishing	660 ,,

Gaumont.

Carlo Steals some Sausages	,,
Cup and Ball Mad	,,
The Amir in Calcutta	,,
The Stranded "Jebba"	,,

Paul.

The Knight Errant	480 ,,
A Mother's Sin	356 ,,
His First Top Hat	260 ,,

Walturdaw.

The Adventures of Punchinello	1310 feet

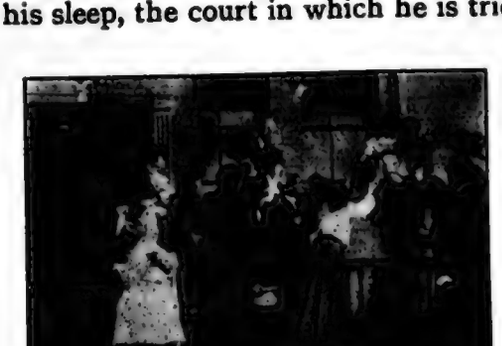
Considering that the "dull season" about which we hear so much, (and as to the existence of which we are sceptical) is supposed to have set in, the month which has passed since we last chronicled the activities of the various makers has been a remarkably busy one. In most cases the number of films produced has been larger than during the immediately preceding month, and the quality has been at least as good. Topical events in the shape of the University Boat Race and the Grand National Steeplechase were taken advantage of by various makers. The Warwick Trading Co., The Urban Co., and Gaumont & Co., each obtained good views of the first event and each showed copies the same evening at various music halls. Gaumont & Co. have their factory in full working order after their recent fire, and the fact that they were able to produce their film so quickly is welcome evidence that they are likely to again take their former prominent place among "topical" houses.

Pathé's productions follow one another with such rapidity that it is impossible in the space to deal with the whole of them at length. Some which we have seen

however we can speak of. "The Haunted Kitchen," and the "Fiancee's Nightmare," are both notable for elaborate staging and in the latter the dresses are particularly pretty. The subject shows the visions which came to the bride to be, the night before the wedding, and they are very daintily worked out. In "The Haunted Kitchen" two demons are introduced who play all sorts of pranks with the chef and finally stew him up in a pan. They are evidently very gifted contortionists and the manner in which they twist their limbs and bodies gives the proper magical atmosphere to the subject. Both films can be obtained coloured. Pathé's are also proud of "The Blind Beggar's Dog," which is the story of a dog separated from the master whose guide he was, and returning when the latter is dead, to find his way to the grave.

As examples of intense melodrama we have never seen anything better than two other Pathé films. In the first, "From Jealousy to Madness," a madhouse and its unfortunate inmates are represented with a vividness that is almost unpleasant, and the story itself is full of exciting incidents the madness of the slighted husband being graphically represented. Two good scenes are those showing the escape from the asylum, and the capture and death of the husband after he has killed his unfaithful wife. The other film is called "All for a Necklace." A husband desires to buy a necklace for his wife, but the price is too stiff, and the jewels are sent back, leaving the lady in a rather bad temper as a consequence. At a friend's house, the pair notice the necklace on the throat of their hostess. The latter presently sends her maid to put it in her room, and overcome with the desire for possession, the man follows, and is abstracting the necklace when the owner enters. He murders her and goes off with the jewels, and when his wife enters, presents them to her. However, his intense remorse so affects him that he imagines his wife to be his victim, and in terror flings himself from the window. The film ends dramatically as the dying man turns to attract his wife's attention, but she is occupied in inspecting herself and the necklace in the glass and takes no notice of him.

The Vitagraph Company's film "Retribution," is founded on "The Bells," the famous play with which Irving's name will always be associated. Matthias, a poor innkeeper, is threatened with eviction, and when a rich Jew visits his inn, when he is in direst need of money, he cannot resist the temptation inspired by a sight of the visitor's evident wealth, and follows and kills him. The film then shows the visions which reveal themselves to the murderer in his sleep, the court in which he is tried,



THE HERO.
A Scene from the Vitagraph Co.'s Sensational Film.

and finally the scaffold, and Matthias wakes up only to fall dead from fright, as his wife and some friends enter the room. The Vitagraph Co. secured no less a person than Mark Twain as an actor in "The Curious Dream," which is founded on one of his stories, and the various humorous and startling incidents are well worked out in the film.

The Urban Trading Co. have a very varied list this month. Two very good trick subjects are "Comedy Cartoons" and "The Magical Press." The former is on the same lines as the former "Hand of the Artist." The artist draws faces in outline on the blackboard, and they gradually become animated. Thus a chalk outline is sketched of a female face, and by the side of it a teapot. The face gradually assumes a more lifelike appearance, until it is undoubtedly that of a living person, and then the eyes are turned longingly towards the teapot, which also turns into the real article. A hand lifts up the teapot, and the face drinks out of the spout

with evident relish. Various other clever illusions are produced, and an interesting feature is that, as each face is wiped off the board with a duster, the unobliterated features continue their grimaces. "The Magical Press" shows our leading organs of public opinion—including even the *Daily Mail*—in an interesting pictorial form. One of the most interesting sections is that showing one of the sporting journals. A hole is torn in the sheet, and through it a horse race can be seen. "Through the Microscope" is a picture of a very different kind, and gives some remarkable pictures of such forms of life as the harvest mite, etc; these are said to have been magnified some millions of times. Two films have been put out by this firm of a variety with which their name will always be associated. "Roumania; its Citizens and Soldiers," is particularly welcome just now, when the insurrection has drawn attention to the country. The picture is a comprehensive one, and includes some special views of the soldiery taken by special permission of the authorities. "Life in a South African Gold Mine" is certain to go, because of the still existing interest in the Chinese Labour Question. The film shows views in the mines and in the compounds, and gives a good idea of the sort of work performed by White, Coolie and Kaffir labour respectively.

Hepworth's list is as varied as usual this month. The "plot" of each subject is novel, and what is just as important, can be followed without a printed explanation, a requirement which is sometimes lost sight of. This is notably the case in the first of the subjects in our list, "The Artist's Model." The film opens in a restaurant where a young and struggling painter is struck by the face of a girl sitting near, and requests and receives her permission to paint her. In the studio the girl is seen posing, while the picture rapidly approaches completion. Soon there enters a customer, who is pleased with the picture, but still more so with the girl, whom he lures away from the artist. Subsequent scenes show the ineffectual attempts of the artist to bring her back to him, but he succeeds at last, the picture is finished, and a final scene depicts its success at the Academy.

The hero of "Not Such a Fool as He Looks," another Hepworth subject, is evidently as modest as he is brave. The scene opens in a drawing-room, where an old gentleman and his son are shown receiving a lady visitor. They pay her marked attention, but, when another gentleman visitor attempts little gallantries, he is put aside in a manner hardly usual in drawing rooms, and generally made to feel his insignificance so acutely that he presently retires into a corner of the room by himself. His rival proposes, is accepted, and goes off with his lady and her pet dog, followed by the slighted lover. The latter then begins to show his true metal. Two roughs attack and beat the lady's dog, the accepted suitor "funks," and it is left to the unappreciated one to effect a rescue. Other scenes follow, in which each of the men show themselves in their true colours. The lady's residence is on fire; it is the fool who rescues her, but still she will not transfer her affections. At last, while she is out riding with her lover, two tramps attack them. The lover turns tail and makes for a safe place, but the fool is round the corner as usual, and, coming up, effects a rescue with his usual gallantry. Touched by his devotion, the lady bestows her hand upon him, and all ends happily, as it should do.

"A Father's Vengeance" points the moral that ingratitude is sure to be punished, and does it in so vivid a way that the film is likely to be a very popular one. A charitable man, living with his daughter, takes pity on a tramp, who comes to his door in a snowstorm. He not only takes him in, but also finds him a position in a foundry. A view is given of the latter, with the men stripped to the waist, working in the glare of the furnaces, and then the old story of deception and betrayal is shown taking its course. The lodger is shown meeting his benefactor's daughter by night, and afterwards refusing

to listen to her pleadings. The girl threatens to tell her father all, and in a fury the villain kills her. Retribution comes in the final scene, where the father tells the story to the workmen at the foundry, and the latter seize the murderer and throw him in the furnace.

Cricks & Sharp's have a good comic in "The Wrong Chimney," in which the misfortunes attending an amateur sweep's efforts are sure to attract laughter when shown on the screen. Annoyed by a fall of soot while at breakfast, a gentleman procures a brush and a brick, and, climbing on the roof, ties them together with the clothes line, and lets them down what he imagines to be his chimney, but which, as a matter of fact, is his neighbour's. In the kitchen of "next door" the cook is putting a pudding in the saucepan, when an avalanche of soot falls and frightens her to death. The master is sent for, and, seeing the rope, instructs all to pull. They do so, and the rope breaking, they fall to the floor, bringing over the table and flour tub on top of them.——Buying a cigar with the money given to them to get errands, the two juvenile heroes of "Their First Cigar" do not find it so pleasant as they imagined, and their mother makes them still more unhappy when they reach home, by the usual methods, afterwards finishing the cigar herself.

Gaumont & Co. showed us two good topicals during the month, which are not yet out of date—views of the stranded Elder Dempster liner "Jebba," and of the Amir of Afghanistan in Calcutta. Both are good, but particularly the former. Practically every aspect of the wreck is given, and a good view is included of the rocky shore on which it was stranded. The latter is notable for its clearness, presumably due to the favourable lighting conditions, and gives some interesting glimpses of the native life of the town, including some quaint tramcars. Messrs. Gaumont's list of comics is as usual a good one, and for novelty of "plot" and genuine humour "Cup and Ball Mad" will want a lot of beating. An old gentleman, whose appearance would suggest that he should know better, is so fascinated by the deft manner in which a small boy he sees in a public park manipulates a "cup and ball," that as he takes his way homeward he slings his hat in the air and attempts to catch it on his stick as it descends. This is not so bad, but when he has lost his hat and starts utilising other people's property, things begin to get exciting. Another person's hat, a lady's muff, and a can full of milk, all are thrown in the air, and the resentment of the various owners is impressed on the old gentleman's person in each case, so that when he gets home, he is, to say the least, not so tidy as when he left. At home his mania is unabated, and he throws up ornaments, dishes, and gas globes until the floor is littered with fragments. They get him to bed in a fever, but he continues to make the gestures and he is only cured when a cup and ball of a large size is given him, so that the ball gives him a heavy blow in the face each time he uses it.

"Carlo Steals some Sausages" is a good "chase" film by the same maker, in the course of which any number of people come to grief. Carlo leads his pursuers across railways, down steep banks, and through houses, and is only deprived of part of the sausage by a man with a gun who cut the long string in half by a bullet. Carlo eats the rest with evident satisfaction at the close of the subject.

Pathos is the keynote of "A Mother's Sin," (Paul) but humour is not lacking. The story opens with the expulsion of a servant girl from her position. In the next scene she is seen entering her parent's home with her baby. Her mother refuses to admit her, and out in the street again she is at a loss what to do. Eventually she leaves the baby on a door step, where it is shortly afterwards found by a policeman and by him given to an old gentleman who has no children of his own and who takes it home to his wife. The mother obtains work as a dressmaker, and

in the last scene goes to the house where the child is being kept to deliver some dresses She recognises the child, who, however, flies to the old lady, and the mother goes away without her. Paul's have another good subject in "The Knight Errant." A ridiculous dwarf makes love to the heroine of the story, but the hero interrupts him and pitches him in the hedge, whence presently he is picked by his mother, who happens to be a witch, and she carries off the princess to a castle, where a truly formidable ogre has his residence. The hero follows, with the aid of a good fairy, and, rescuing the princess carries her back to her father, who of course bestows her hand upon her saviour. The scenery is good, and the various incidents well worked out.

IMPORTANT TO OPERATORS.

PROMISING "TRADE UNION" FORMED.

We are glad to be able to state that an organisation for the benefit of bioscope operators has now been formed as a branch of the "National Association of Theatrical Employees," under the title of "The Bioscope Operators' Association," and that "The Kinematograph & Lantern Weekly" has been appointed the official organ of the new body. As the publication of this issue has already been delayed until the receipt of this information, we are not able to specify details, but full particulars of the Association and its aims will be published in the first issue of the Weekly, which will be on sale at 1d. on May 15th.

It will be remembered that the OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL made an attempt to form an "Operators' Guild" in 1905. Promises of support were received from a large number of operators, but apparently the time was not then ripe for a movement of this description, and it was not possible to realise the idea of a strong organisation. Since then the idea has been more or less in abeyance, though we have made attempts to revive it by occasional articles, and have received letters which convinced us that interest in the subject was by no means dead.

"The National Association of Theatrical Employees"—one of the parties in the recent Music Hall War, was led to take up the question, from a realisation of the fact that the interests of the operators were very similar to the other members of their body. In addition, as we pointed out at the time, the co-operation of the operators would be very valuable in any future dispute. Similarly, the help of the N.A.T.E. members would be essential to the operators in the event of their "striking," as in that case no electrician or other member of the N.A.T.E. would take the place of the operator who had left work.

There are other advantages to be gained by affiliation to an existing body. The B.O.A. will be a perfectly independent body, in no way governed by the N.A.T.E. It will settle all its own problems, make its own rules, and have its own organ, but it will co-operate with the N.A.T.E. in the many cases where the interests of the two bodies are similar.

The first meeting of operators to discuss the question was held at the offices of the National Alliance on April 5th. Among those present were Messrs. Merritt (Hale's Tours), Field (Bow Palace), Neal (Foresters), Mayo (Star, Bermondsey), Wood (Assembly Rooms, Woolwich), Brown (Brittania), and Messrs. Johnson (Secretary N.A.T.E.), Gerald (Secretary Variety Artistes' Federation), Bartram (Editor "The Performer"), and others.

The meeting passed a resolution affirming—

"That in view of the fact that a branch of the N.A.T.E. has control of its trade interests and its funds, and practically all the advantages of an independent Society, this meeting recommends that a Bioscope Operators' Association be formed as a branch of the N.A.T.E."

At a further meeting on April 24th, a large number of applications for membership were received. Resolutions were passed—

"That the Kinematograph and Lantern Weekly be recognised as the official organ of the Association."

"That the entrance fee for the next three months be 2/6, the question of increasing the amount to be considered at the end of that period."

"That the contributions for trade purposes be 1/- per month payable in advance. First payment by accepted members due on May 1st.

"That all members in London on date of committee meetings be asked to join the Provisional Committee."

"That Honorary members, if acceptable, be admitted at a minimum subscription of 10/6 per annum."

The question of establishing Sick, Funeral, and Benevolent Funds is deferred for the present.

A proposal to establish technical classes, examinations, etc., will be considered.

Suggestions are invited by the Acting Secretary, Mr. H. Merrit and Mr. Johnson at 29, Wellington Street, Strand, and further particulars can be obtained from them or from this paper for the asking.

Round and About.

Sheffield Photo Co.

This firm held its sixth annual exhibition recently at the Cutler's Hall, Sheffield, and by general consent it was a great success, the animated pictures shown by the company coming in for general praise.

Thaw Tragedy on the Bioscope.

A film has already been issued in America depicting the main incidents of the Thaw-White drama, including the murder of the latter in the roof garden. Great care has also been evinced in reacting the rest of the nauseating story, as it was revealed in the law courts, and the resultant subject, though hardly likely to commend itself to English audiences, is said to be a close reproduction of the various incidents of the case, and will probably have a big sale in the States, where the case has, of course, excited a tremendous amount of interest.

Realism on the Bioscope.

The now famous "Hippopotamus Hunt" film was the cause of an interesting application to Mr. Montague Sharp, the Brentford magistrate, recently. The film was shown at the Ealing Hippodrome and a member of the audience who objected to the section showing the skinning of the dead animal gave vent to his disapproval by hissing. He was conducted to the door by the instructions of the manager, and now asked for summonses against the attendant who ejected him and the manager. They were granted, the magistrate remarking that he had the right to express disapproval just as much as approval. When the summonses came to be heard, however, the magistrate described the whole afair as "paltry," and the summons was withdrawn with apologies.

Paris Kinematograph Shows.

You cannot walk along the boulevards of an evening without being convinced of the French love of spectacle, says the *Pall Mall Gazette*. Everywhere Durang and his women-folk, with, of course, "les petits," are craning their necks to witness the kinematograph. The *Matin* has a huge white sheet outside its offices upon which it throws the pictorial news of the day—or, at the latest, the day before yesterday. If two trains meet on the same line with dreadful results, if a colliery explodes, or a ship is engulfed by angry waters, the *Matin* gets its pictures ready and projects them on the screen. Ten thousand people, I dare say, sup nightly at this free journalistic table. Perhaps the "nothing to pay" has something to do with the popularity of the outside kinematograph: the Parisian has a touch of the Scot in him. Most of these free shows have, however, a base mercantile meaning, and they advertise pills and braces in between the latest cycle race and the last charge of the Russian Cossacks. So much has the craze spread that it has become a positive danger to theatrical managers.

The kinematograph theatre has arisen, and the price of box, pit and gallery is 50 centimes. They play real dramas and comedies, and give long connected stories of "actualités." When they go a little step farther, and get someone to read the play, whilst the quivering figures on the screen go through their pantomime, the illusion of watching a real play at a real theatre will be complete—I am not sure indeed that it will not be an improvement on the real thing.

Change of Address.

Increasing business has led no less than three firms to seek larger premises.

Messrs. Gaumont & Co. took possession of 5 & 6, Sherwood Street, Piccadilly Circus, on Monday, April 22nd, where a large building of eight floors will be used to accomodate the various departments, which have for a long time been unpleasantly crowded at Cecil Court.

Increasing business has led Messrs. Cricks & Sharp to move their offices to premises adjacent to their factory at Mitcham, and, after the 22nd inst., all communications should be addressed there.

The Sheffield Photo Co. have opened large premises at 2, High Street, with a special sight testing department.

The Urban Trading Co. will also seek larger and more convenient premises (which are now being constructed) some time in the autumn.

The Football Cup Final.

Opinions may, and do, differ as to the merits of practically every other subject put out by the film-makers, but in regard to the Cup Final film, exhibitors, and showmen are of one mind—all who can afford it must have it. Whatever the teams which appear in the match, audiences all over the country are eager to get a glimpse on the sheet of the game which they cannot go to see in person. This year as it happens, the sides come from the two counties which we have heard described as the best market for films in England—Lancashire and Yorkshire, and as they are also two of the strongest footballing districts, the managers who put on the films are certain of good patronage. As in previous years, the Urban Trading Co. have secured the rights of filming this event.

It Probably Cost Least.

The continued popularity of moving pictures, which are now a feature of almost every vaudeville bill in the States, is illustrated by a story which Manager Percy Williams, of the Orpheum theatre, Brooklyn, and the Williams Circuit, tells. One week, when Mr. Williams had fairly outdone himself in preparing the Orpheum bill, and every act was a big headliner, many of the salaries running into three figures, he met a friend of his on the street. The friend greeted the manager and said: "I was over to see your show the other night, Mr. Williams, and I think it was about the best show I ever saw." Mr. Williams thanked him, and as a matter of curiosity asked what act he liked best. The friend answered, "I think those moving pictures were about the best I ever saw." The story contains an obvious moral for some of our own managers.

A Uniform Price Again.

The news of the past month was undoubtedly the announcement, made some fortnight back, that those firms who had previously sold their films at 6d. per foot less 20%, had come into line with the Pathé, Urban, and Vitagraph companies, by deciding to allow a discount of 33⅓% in future. Films of all makes are now therefore once more sold at a common rate—now 4d. where only a short time back it was sixpence. The reduction is a good thing for the exhibitor and showman, of course, but it is a pity on the whole that it should have been necessary. The firm which first reduced its price obviously did so in order to get the advantage which any firm obtains by selling cheaper than its competitors. When two other firms followed suit, the advantage was lessened and now that everybody is at 4d. it has entirely disappeared. The makers stand

in the same relation to one another while they sell at 4d. as they did when 6d. was the rate, and the only person who seems to have benefited by the reduction is the buyer. There is consolation in the fact that the prices can hardly fall further.

Trade Rivalry leads to Legal Proceedings.

The Urban Trading Co., Ltd., has for several years past held the exclusive rights of taking the Grand National Race from the actual course, but this year the Warwick Trading Co., Ltd., put in its application first and the authorities granted them the privileges previously held by the Urban Company. The Warwick Co., therefore, was the only one to have cameras in the enclosure and on the course. They had nine cameras at various points, and a fine view of the race was obtained, practically from start to finish. The Urban Co., however, also secured a picture, from grounds adjacent to the course, from railway saloons placed at their disposal by the Lancashire and Yorkshire and London and North Western Railways, and from the Canal. They also obtained the privilege of developing their films on the way up to London in a special railway carriage, and were thus enabled to show their film at three London Halls the same evening. The Warwick Co., on the next day, issued a circular to the trade containing statements which the Urban Co.. alleged to be libellous, and the latter took legal proceeding, and succeeded in obtaining an interim injunction prohibiting the further issue of the circular, until the action for libel is heard. This will probably come on in a month or two.

The Chronophone in Good Company.

On Thursday, April 4th, Messrs. Gaumont & Co. had the honour of giving a special exhibition of their Chronophone in the Green Drawing Room, at Buckingham Palace, before Queen Alexandra, the Dowager Empress of Russia, the Prince and Princess of Wales and their children, and members of the Court. The performance was by special command of the Queen, and the manner in which it was brought about is interesting. The Russian sailors, as will be remembered, were entertained at the Hippodrome during their visit, and saw the special loud model of the Chronophone exhibited there. This apparently made more impression upon both officers and men than any other item of the programme, for it was talked about so much that the Dowager Empress heard of the invention and expressed a desire to witness it. The command alluded to was the consequence, and, under Mr. A. C. Bromhead's supervision, a programme was rendered of some of the best pieces in the repertoire of the instrument. That it was appreciated is evidenced by the fact that, after the set programme had been exhausted, all the numbers in reserve were put on by the Queen's request, and the young princes at least were unsatisfied even then. The Chronomegaphone is still a prominent feature in the Hippodrome programme.

An Efficient Lecturer's Signal.

We have all been annoyed at lectures by the tinkle of the bell which the speaker uses to inform the lanternist that he is ready for another slide. The above is one of the few efficient, *silent* signals we have come across. It is made by Messrs. W. Butcher & Sons.

Moving Picture
PRINTING
HENNEGAN & CO., CINCINNATI.
OHIO, U.S.A.

Urban Trading Company.

GENERAL MEETING.

The Annual General Meeting of the Charles Urban Trading Co., Limited, was held on April 8th, at the registered offices.

The Chairman, in moving the adoption of the balance sheet and accounts, referred, *inter alia*, to the fact that the volume of the trade done for 1906 was far in excess of any previous year in the Company's history. The sales were more than double those for 1904, and, as compared with 1905, had increased half as much again. The gross profits had correspondingly increased, and the percentage of current expenses to net sales showed a substantial decrease for the year, and compared favourably with both 1905 and 1904. The result of the year's trading was the more gratifying having regard to the fact that the stock-in-trade had been drastically valued, ample reserve made for the collection of book debts, and the plant, fixtures, etc., at head office and branches fully maintained in good and efficient working order. As evidencing the steady growth of the business proper, the net profits (subject to demonstration account) for the last three years, arrived at after charging all current working expenses, debenture interest, etc., had been for the year to December 31st, 1904, £1,514 15s. 8d.; for the year to December 31st, 1905, £3,757 18s. 4d.; and for the year to December 31st, 1906, £6,209 9s. 4d.; and, after closing the demonstration department, as at the end of 1906, and realising the assets thereon, the net profit this year amounted to £7,635 3s. 1d., out of which the directors now proposed to pay a dividend of £3 a share on each £1 share, absorbing £5,100, and to carry forward the balance of £2,535 3s. 1d. to next year's account. Turning to the balance sheet, the shareholders would observe that they had cash at bankers' and in hand, £8,828 11s. 7d.; stock and book debts, less reserve, £18780 16s.; plant, fixtures, and fittings (less depreciation) valued at £833 11s. 1d.; accounts paid in advance, £176 4s. 10d.; and goodwill, £1,672 16s. 2d.; showing total assets of £30,291 19s. 8d.; while the liabilities consisted of sundry creditors, £14,870 0s. 9d.; debenture interest owing, £46 15s. 10d.; debentures issued, £5,040; and share capital issued, £1,700; a total of £21,656 16s. 7d.; leaving a surplus of £8,635 3s. 1d., made up of reserve account £1,000 and unappropriated profits £7,635 3s. 1d.; a total of £8,635 3s. 1d.

The Chairman said: The entire film business, as far as catering to private and public exhibitions is concerned, has now reached the practical stage in the majority of countries throughout the world. In order to retain our position in the foremost rank of the trade it only becomes necessary to continue our policy of improvement in the mechanical and photographic departments. I consider that the kinematograph business has arrived at its present stage principally through the catering for the entertainment and amusement of the public, and that while the "amusement" branch of the business will constantly increase, the future mainstay of the business will be through the development of its most important fields, viz., the scientific, educational, and industrial branches, and in matters of State. These fields are only in their infancy of exploitation. Having carefully studied the usefulness of the kinematograph in its adaption in every branch of science and instruction, we have during the past years made great progress in the collection of film subjects, the forthcoming publication of which will be forcibly convincing of my contention that our company will rank

foremost in these new fields of education, and considerably increase its revenue by so doing. A recently issued pamphlet on the "Kinematograph in Science, Education, and matters of State" will give you my full views on the matter. The natural increase of our business will be considerably hampered until the great demand for our productions can be coped with by the equipping of new film works, etc. The new building, which is being erected to the special requirements of our company, will not be completed for our occupancy until the autumn. This new building will provide for the assemblage under one roof of our offices, sales and exhibition departments, laboratories, film and machine works, open air and artificial-light studios. Ample provision will be made for the proper handling of any increase of business and, as improved types of machines and up-to-date methods will be employed in the equipment of the factory, our present high standard of goods should be further improved, and, as I hope, to the appreciation and greater patronage of the trade. As to the most pronounced successes of our numerous and varied film subjects, I suggest that a casual glance through our extensive catalogue will soon recall many films which were exhibited broadcast, and which have much enhanced the value of our trade marks and the title "Urbanora," as well as the prestige of the company, as to the merits of its productions and its straight-forward business methods.

Mr. Sitt seconded the motion, which was carried unanimously, and after the declaration of a dividend and re-election of the auditor (Mr. W. J. Cobbing), the meeting adjourned with a vote of thanks to the chairman for presiding.

TWO FATALITIES.

We greatly regret to report two distressing accidents, unhappily resulting in each case in the death of a member of the trade.

The premises occupied by the Micrograph Co., Ltd., at 7, Great Queen Street, Kingsway, were burned down on the night of Saturday, the 21st, while Mr. George Frederick Morley, the Manager, was at work there, and when the firemen succeeded in getting the flames under, Mr. Morley's body was found in the back room. It is surmised that he attempted unsuccessfully to put out the flames and finding the way out cut off, retired to the room, in an unhappily ineffectual effort for safety. Mr. Morley was forty-five years of age. The cause of the fire is not known but there were a large number of films on spools and in boxes on the premises, which would have served to spread even a slight conflagration.

A fatal issue also attended the accident which occurred to Mr. William Zeitz, of the Clarendon Film Co., while he was acting the part of a signalman in a train wrecking scene which was being photographed on the railway at Stoats Nest, near Croydon. Mr. Zeitz had a clever dog, and this suggested the plot of a subject which was being carried out when the accident occurred which has had such unhappy results.

A number of the firm's employees, posing as train wreckers, placed a sleeper on the rails. Mr. Zeitz, as a signalman on his way to work, was to discover this, to be seized by the wreckers, and bound to the rails in front of the oncoming train. The dog, coming with its master's dinner, was to discover his plight, and go back and bring the signalman's wife on the scene, so saving both the train and the signalman.

The scene had been acted up to the point where the train is expected, when, according to one account, a train passing on the next set of rails caught the projecting end of the sleeper and flung it against Mr. Zeitz. Another version says that the train utilised in the plot did not pull up in time, and hurled the sleeper on Mr. Zeitz, narrowly escaping going over him. Mr. Zeitz was struck by the sleeper in one of these ways, and taken to the Croydon Hospital where he died three days later.

Inquest and Verdict.

As we go to press an account comes to hand of the coroner's inquest on Mr. Zeitz from which it would appear that the driver of the train did not stop in time but came on, so that the engine caught the sleeper and dragged the man with it along the track for several yards. The medical evidence was to the effect that five ribs were broken and that death was due to rupture of the lungs, and the jury returned a verdict of accidental death.

BRITISH MUSEUM 17 MY 07